

Cinema Journal Annotated Index to Volume 46

Aufderheide, Patricia. See Peter Jaszi.

Bernardi, Daniel. "Racism and Pornography: Evidence, Paradigms, and Publishing." In *Focus: Visual Culture, Scholarship, and Sexual Images*. 46:4 (summer 2007): 116–121.

Berry, Chris. "Wu Wenguang: An Introduction." In *Focus: Documentary*. 46:1 (fall 2006): 133–136.

Capino, Jose. "Seizing Moving Image Pornography." In *Focus: Visual Culture, Scholarship, and Sexual Images*. 46:4 (summer 2007): 121–126.

Compton, Margaret. "The Archivist, the Scholar, and Access to Historic Television Materials." In *Focus: the 21st Century Archive*. 46:3 (spring 2007): 129–133.

Decherney, Peter. "From Fair Use to Exemption." In *Focus: Fair Use and Film*. 46:2 (winter 2007): 117–127.

Ginsburg, Faye. "Rethinking Documentary in the Digital Age." In *Focus: Documentary*. 46:1 (fall 2006): 128–133.

Griffiths, Allison. "The Revered Gaze: The Medieval Imaginary of Mel Gibson's *The Passion of the Christ*." 46:2 (winter 2007): 3–39.

This essay investigates medieval cathedrals, the *Cyclorama of Jerusalem* panorama painted in 1895, and Mel Gibson's 2004 film, *The Passion of the Christ* as distinct but related ways of experiencing the Crucifixion, or Christ's Passion. Inscribed in each of these case studies is a notion of the "revered gaze," a way of encountering and making sense of images that are intended to be spectacular in form and content. While distinct media clearly present unique possibilities for altering the nature of the Passion narrative, I argue in this essay that there are remarkable consistencies in the aesthetics and practices of the crucifixion as a transhistorical story.

Jacobs, Katrien. "Academic Cult Erotica: Fluid Beings or A Cubicle of Our Own?" In *Focus: Visual Culture, Scholarship, and Sexual Images*. 46:4 (summer 2007): 126–129.

Jaszi, Peter, and Patricia Aufderheide. "Untold Stories: Collaborative Research on Documentary Filmmakers' Free Speech and Fair Use." In *Focus: Fair Use and Film*. 46:2 (winter 2007): 133–139.

Kirste, Lynne. "Collective Effort: Archiving LGBT Moving Images." In *Focus: the 21st Century Archive*. 46:3 (spring 2007): 134–140.

Kleinhans, Chuck. "Conference Update." In *Focus: Visual Culture, Scholarship, and Sexual Images*. 46:4 (summer 2007): 129–131.

Kleinhans, Chuck. "Introduction: Prior Retraints." In *Focus: Visual Culture, Scholarship, and Sexual Images*. 46:4 (summer 2007): 96–100.

Lehman, Peter. "You and *Voyeurweb*: Illustrating the Shifting Representation of the Penis on the Internet with User-Generated Content." In *Focus: Visual Culture, Scholarship, and Sexual Images*. 46:4 (summer 2007): 108–116.

Leopard, Dan. "*Blackboard Jungle*: The Ethnographic Narratives of Education on Film." 46:4 (summer 2007): 24–44.

In this essay, the 1955 film *Blackboard Jungle* serves as the conceptual template for an examination of otherness and authenticity as expressed through the narrative tropes of the arrival scene and the pedagogical breakthrough in fiction films that feature teachers as protagonists and ethnographies that foreground the ethnographer as subject.

Lewis, Jon. "If You Can't Protect What You Own, You Don't Own Anything": Piracy, Privacy, and Public Relations in 21st Century Hollywood." In *Focus: Fair Use and Film*. 46:2 (winter 2007): 145–152.

Limbrick, Peter. "The Australian Western, or, A Settler Colonial Cinema *par excellence*." 46:4 (summer 2007): 68–95.

This essay considers the production history and reception of three of Ealing Studios' Australian films—*The Overlanders*, *Eureka Stockade*, and *Bitter Springs*—to better understand the films' imperial and colonial underpinnings and to position

these "Australian westerns" as examples of a settler colonial mode of cinema.

Lohmann, Fred Von. "Fair Use, Film, and the Advantages of Internet Distribution." In *Focus: Fair Use and Film*. 46:2 (winter 2007): 128-133.

Lowenstein, Adam. "The Surrealism of the Photographic Image: Bazin, Barthes, and the Digital Sweet Hereafter." 46:3 (spring 2007): 54-82.

This essay analyzes the influence of surrealism on Bazin and Barthes to argue that their commitment to photographic realism is more accurately described as an investment in surrealism. This revised take on the work of Bazin and Barthes is tested against notions of cinema in the age of new media by examining *The Sweet Hereafter* within an "intermediated" context.

Manlove, Clifford. "'Visual Drive' and Cinematic Narrative: Reading Gaze Theory in Lacan, Hitchcock, and Mulvey." 46:3 (spring 2007): 83-107.

This essay reconsiders the psychoanalytic theory that Laura Mulvey uses to support her theory of the gaze in her 1975 essay "Visual Pleasure and Narrative Cinema" and concludes with expanded readings of the three Hitchcock films Mulvey discusses: *Vertigo*, *Rear Window*, and *Marnie*.

Martin-Jones, David. "Decompressing Modernity: South Korean Time Travel Narratives and the IMF Crisis." 46:4 (summer 2007): 45-67.

During and after the IMF crisis of 1997-2001 several South Korean films deployed time travel narratives to explore the impact of compressed modernity on national identity. These films 'decompressed' recent history to negotiate social changes brought about by the crisis, particularly in relation to changing gender roles.

Mashon, Mike. "The Library of Congress National Audio-Visual Conservation Center." In *Focus: the 21st Century Archive*. 46:3 (spring 2007): 140-142.

McGehee, Margaret. "Disturbing the Peace: *Lost Boundaries*, *Pinky*, and Censorship in Atlanta, Georgia, 1949-1952." 46:1 (fall 2006): 23-51.

This article investigates the reasons behind Atlanta film censor Christine Smith's 1949 banning of *Lost Boundaries* (Alfred Werker) and her approval, with cuts, of *Pinky* (Eliza Kazan), examining in particular the representations of segregation and

integration in each film, the studio support behind the films, and the characterization of *Pinky* as a "woman's picture."

Moore, Candace. "Having it All Ways: The Tourist, the Traveler, and the Local in *The L Word*." 46:4 (summer 2007): 3-23.

One of lesbian-themed serial drama *The L Word*'s most effective strategies has been a double one: to produce sex scenes that ensure appeal for a premium-paying straight audience, while offering specific pleasures for queer viewers "in the know." Analyzing scenes from the show's first and second seasons, I will demonstrate how the hit Showtime series makes us all tourists, through the enticement of lesbian sex (a spectacle of attraction for straight and queer viewers alike) and through the wonderment of either "understanding" the other, or "recognizing" oneself (fantasy of authenticity), through both 'watching from a remove' and 'being there'.

Nichols, John. "Countering Censorship: Edgar Dale and the Film Appreciation Movement." 46:1 (Fall 2006): 3-22.

In 1933 Ohio State University education professor Edgar Dale published *How to Appreciate motion Pictures* for use in high school film appreciation classes. Configuring the adolescent as a reformer, Dale's text offered an alternative to the Production Code's stark theory of film reception, which predicated censorship on immature film viewers.

Orgeron, Devin. "La Camera-Crayola: Authorship Comes of Age in the Cinema of Wes Anderson." 46:2 (Winter 2007): 40-65.

This essay analyzes the fictional authors who populate Wes Anderson's films and his use of DVD technology to promote his own highly self-aware authorial image. Anderson's authorial logic is organized around the concepts of youth and dependence, positioning itself against the still quite powerful myth of the independent and solitary genius.

Prelinger, Rick. "Archives and Access in the 21st Century." In *Focus: the 21st Century Archive*. 46:3 (Spring 1007): 114-118.

Rich, Ruby B. "Documentary Disciplines: An Introduction." In *Focus: Documentary*. 46:1 (Fall 2006): 108-115.

Rivero, Yeydi. "Broadcasting Modernity: Cuban Television, 1950–1953." 46:3 (Spring 2007): 3–25.

The essay argues that through television, questions about Cuban modernity entailed issues of technology, class, race, gender, morality, sexuality, and geography, as well as the nation's relationship to the US and to other Latin American countries.

Schaefer, Eric. "In Focus: the 21st Century Archive." 46:3 (Spring 2007): 109–114.

Schwartz, Eric J., and Matt Williams. "Access to Orphan Works: Copyright Law, Preservation, and Politics." In Focus: Fair Use and Film. 46:2 (Winter 2007): 139–145.

Sedgewick, John. "Cinemagoing in Portsmouth during the 1930s." 46:1 (Fall 2006): 52–84.

This paper used the recently discovered box-office ledger of the first-run cinema the Regent in Portsmouth, U.K., to test the POPSTAT methodology for measuring film popularity in the general absence of such data. In order to do this a dataset of the film programs of all twenty-one cinemas screening films in the city in 1934 has been constructed from which a clear picture of film distribution popularity emerges.

Sheldon, Karan. "Regional Moving Image Archives in the United States." In Focus: the 21st Century Archive. 46:3 (Spring 2007): 118–124.

Shiel, Mark. "Banal and Magnificent Space in *Electra Glide in Blue* (1973), or An Allegory of the Nixon Era." 46:2 (Winter 2007): 91–116.

Emphasizing the political meanings of the cinematic space, this essay examines the representation of the American West in the unjustly neglected road movie *Electra Glide in Blue* (1973) for its telling allegory of the social divisions of the Nixon era and the temporary infiltration of Hollywood cinema by the 1960s counterculture.

Stern, Ralph. "*The Big Lift* (1950): Image and Identity in Blockaded Berlin." 46:2 (Winter 2007): 66–90.

Addressing a film seldom granted critical attention, this essay examines George Seaton's semi-documentary *The Big Lift* (1950), situating the film in relation to other postwar genres, Cold War politics, and a Berlin still largely in ruin. Entering a

physically complex and ideologically contested terrain, this film unfolds as a surprisingly sophisticated foray into issues of identity, appearance, and deception in the blockaded city.

Streible, Dan. "The Role of Orphan Films in the 21st Century Archive." In Focus: the 21st Century Archive. 46:3 (Spring 2007): 124–128.

Trimm, Ryan. "Moving Pictures, Still Lives: Staging National Tableaux and Text in Prospero's Books." 46:3 (Spring 2007): 26–54.

Peter Greenaway's *Prospero's Books* works against the heritage film's generic obsession with setting by foregrounding its soundstage as a textual and performative space.

Villarejo, Amy. "*Bus 174* and the Living Present." In Focus: Documentary. 46:1 (Fall 2006): 115–120.

Waugh, Thomas. "How I published vintage queer film in film, video, photography, and graphics over 25 years of editors, designers, lawyers, printers, and booksellers—and survived." In Focus: Visual Culture, Scholarship, and Sexual Images. 46:4 (Summer 2007): 101–105.

Wenguang, Wu. "DV: Individual Filmmaking" In Focus: Documentary. 46:1 (Fall 2006): 136–140.

White, Patricia. "Cinema Solidarity: The Documentary Practice of Kim Longinotto." In Focus: Documentary. 46:1 (Fall 2006): 120–128.

Williams, Linda. "'Frenzy of the Visible,' Indeed!" In Focus: Visual Culture, Scholarship, and Sexual Images. 46:4 (Summer 2007): 106–108.

Williams, Matt. See Eric J. Schwartz.

Williams, Melanie. "'The most explosive object to hit Britain since the V2': The British Films of Hardy Kruger and Anglo-German Relations during the 1950s." 46:1 (Fall 2006): 85–107.

This article investigates the brief British career of the German actor Hardy Kruger during the 1950s. It examines his popularity with British audiences, focusing on his appeal to younger cinemagoers, especially women. It also discusses how his star persona and screen performances reflected wider tensions in contemporary Anglo-German relations.